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Judex. From "Mors et Vita" by Charles Gounod; Berthold Tours
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with confidence be placed in the hands of "the daughters of the house." Moreover, although "not written for Wagnerites," they would do well to buy them, for therein will be found a way to explain certain peculiarities of procedure on the part of some of Wagner's characters which are startling to the unsophisticated mind. The authoress, in fact, has related the sayings and doings of *Parsifal*, *Hans Sachs*, *Tannhäuser*, and *Lohengrin*, *Brünnhilde*, *Senta*, and *Isolde*, not only with a deftness that is "void of offence," but in a manner which strongly accentuates the great moral truths which underlie all myths and legends. Another purpose which these volumes serve is to enable their readers to follow with greater power of appreciation the stage representations of Wagner's operas and music-dramas. Interest in their principal characters is indeed much increased by the relation of more concerning them than Wagner found convenient for his dramatic purposes. Thus we are told of *Hans Sachs's* youthful days, and *Parsifal's* visit to the Court of *King Arthur* before he found the home of the Knights of the Holy Grail; and in dealing with the lives of the heroines, Wagner's ideal of womanhood, superlative self-sacrifice and devotion, is clearly set forth.

Punch and Judy. A Comic Operetta for children. The words written by Bernard Page. The music composed by Arthur Richards. [Novello, Ewer and Co.]

THERE are many histories of *Punch's* misdoings. According to the argument of this gay little operetta, the spirits of *Punch's* victims haunt him as Marionettes, and one of them, a *Clown*, is the ghost of a former admirer of *Judy*, whom it is stated "she still loves dearly but cannot marry till she dies." This is an incident in *Judy's* life which we do not remember having heard of before, and of the authenticity of which we are doubtful; but it is justified by its leading to the production of a humorous duet in which *Judy* and the *Clown* make satisfactory arrangements for matrimonial happiness when she is dead. It will be observed that the author preserves the integrity of *Judy's* character by omitting all calculations based upon her husband's death. In an effective little song *Punch* candidly admits the aggressive originality of his past deeds, and in a subsequent number he makes the occasion of *Judy's* mild flirtation with her ghostly lover the cause for the realisation of her matrimonial hopes. Part II. opens with a chorus of lamentation by the Marionettes for *Judy's* untimely end, for which, however, consolation is found in the declaration that "She soon will be happy and merry once more, and will join our excitable throng. With wriggle and giggle, and flop on the floor, In a rapture of laughter and song." In a neatly written song with chorus *Punch* gives expression to his fears and torments, this number being effectively contrasted by a duet between *Judy* and the *Clown*, who have comfortably settled down in Shadowland. *Judy*, however, still cherishes her wifely duties towards *Punch*, and exhorts him to repent; but *Punch* declares that there is "No need to mope, For while there's life, There's also hope." So the Marionettes, with the aid of *Jack Ketch*, execute the extreme rigour of the law on *Punch*, and conclude the operetta with a gay bridal chorus. The music is simple and melodious, and admirably adapted to the limited abilities of those for whom the work is designed. Four principal characters are required, who have also small speaking parts. The scene is the interior of a marionette show, which could be very easily represented by the aid of a few curtains, and, with a little skill, the dresses might be made very effective.

Novello's Parish Choir Book. Nos. 292-297.

[Novello, Ewer and Co.]

IF demand and supply regulate each other the rapid growth of the above-named publication can be easily understood. We have on our table a large number of new issues, those now to be mentioned constituting only a small instalment. The first embodies a curious but happy idea. It is "The Church Catechism" put in metrical form for singing as hymns, written by the Right Rev. Bishop Jenner and Annabel Jenner, and set to music by Myles B. Foster. The hymns are ten in all and the words of course suggest the teaching of the Catechism in the Book of Common Prayer. Simplicity, allied with musicianly

feeling, characterises the hymns, which for the most part may be sung either in four parts or in unison. No. 293 is a clever arrangement in four parts of Barnby's spirited setting of the Magnificat and Nunc dimittis, from the unison Service in C. It is transposed to D, and on paper it looks very effective in its new shape. The next three numbers consist of the Morning and Evening Canticles in chant form, by James Turle, in the sober and devotional style of Church music so justly associated with the late organist of Westminster Abbey. The last for the present is a setting of the Benedictus in the key of F, by Bruce Steane. This is written in what may be called the chaste and sober style of English church music, but there are traces of modern tendencies in the harmonies. No solo voices are imperative.

Judex. From "Mors et Vita." Composed by Charles Gounod. Arranged as a Quintet for pianoforte and stringed instruments by Berthold Tours.

[Novello, Ewer and Co.]

THIS is No. 8 of Messrs. Novello's excellent Albums for Pianoforte and Stringed Instruments, which are well calculated to cultivate music in the home. The present arrangement is for first and second violins, viola, violoncello, and pianoforte, and the parts are so ingeniously written that any one or all of the string parts, with the exception of that of the first violin, may be omitted without disturbing the completeness of the composition, although it is most satisfactory when all the instruments indicated are employed. The broad and dignified character of the music is well accentuated in this arrangement, which forms an effective piece of moderate difficulty.

Novello's Octavo Edition of Two-part Songs. Nos. 104-107. [Novello, Ewer and Co.]

HERE we have four Spring songs, written and composed by Ethel M. Boyce, for female or boys' voices, two-part writing being solely employed. They are all delightful little lyrics and it is impossible to give the preference to any one of them. The voice parts are charmingly varied and the pianoforte accompaniments are piquant and pretty.

Graceful Dance. From the cantata "The Hours." Composed by J. L. Roeckel. Arranged for violin and pianoforte by Berthold Tours. [Novello, Ewer and Co.]

YOUNG violinists in search of a simple and graceful little piece may be recommended to try Mr. Roeckel's "Graceful Dance," the pianoforte accompaniment of which may be entrusted without anxiety to be read at sight by a pianist of very moderate abilities.

Longmans' Music Course. By T. H. Bertenshaw (Longmans). This comprehensive book is divided into Elements of Music, Harmony and Counterpoint, Rhythm, Analysis, and Musical Form. The author, one of the masters at the City of London School, is not only a sound musician, but an expert educationalist, and his book bears upon every page evidences of much careful thought.—*Introduction to the Study of Theory*. By Franklin Petersen (Augener). A smaller theoretical treatise by a well-known Edinburgh musician, which will doubtless make its way. "I ForGet" is the author's somewhat paradoxical mnemonic for remembering the order of the Italian, French, and German sixths, which we hope his pupils, whatever their nationality, will not forget.—*A Popular Account of Ancient Musical Instruments*. By William Lynd (James Clarke and Co.). A cheap, useful, interesting, and fully illustrated little book, describing about 300 early instruments in the Galpin collection, all of which are said to be "in a perfect state of preservation, and what is still more remarkable, each contrivance [*sic*] is in playing condition."—*A Protest against the modern development of Unmusical Tone*. By Thomas C. Lewis (Chiswick Press). A pamphlet on "unmusical tone in organs, church bells, and pianofortes," by an eminent organ builder and expert on the subject.—*Music at the Queen's Accession*. By J. Spencer Curwen (Curwen). A reprint of the interesting lecture recently delivered by the author at the Society of Arts and at the London Institution.